

## 5th. July. 14 Sunday in Ordinary Time.

*Greetings, Thank you for the invitation to contribute to the website; lockdown prevents my appearance in the flesh.*

*A written sermon presents its own challenges..*

*There is no possibility of the usual emphases and drama of live preaching. Spontaneity is precluded and, more importantly and sadly, digressions are NOT allowed.*

*I shall do my best.*

*A word of explanation : contrary to best liturgical practice I have left the sermon to the last. Intercessions should follow the sermon, but because of the amount of material, I thought it would be tiresome to have to scroll through to the end before*

*Praying for Others.*

*The Gospel is the gospel reading set for this Sunday  
in the Common Lectionary.*



" If anyone is in Christ, there is a new creation :  
the old order has gone ;  
a new order has already begun. "

### **Prayers**

Gracious God,  
as we rejoice in the gift of this new day.  
may the light of your presence  
set our hearts on fire with love for you,  
now and forever. Amen.



Collect for Sunday 14th in Ordinary Time.

Servant Lord,  
grant us both the opportunity and the will  
to serve you day by day.

May all we do and  
how we bear each other's burdens  
be our offering of love and service  
to the glory of your name. Amen.

### Prayer of Confession.

God of truth and love,  
be merciful to us,  
as we proclaim your promised forgiveness  
through Jesus Christ our Lord.  
God, who is faithful and just,  
assures us of pardon and peace.  
Amen. Thanks be to God.

### Intercessions.

We pray for

The life of the church.  
Its Mission to All  
and its Witness to Christ.  
Our witness to the same.  
Our faith in time of pandemic.  
Our response and our compassion.

The life of the World.  
Leaders and Governments.  
Their commitment to the Common Good.  
Their response in this time of pandemic.  
Their response and their compassion.

We pray for the Peoples.  
Their survival.  
Their growth and their emergence from lockdown.  
Their response and their compassion.

We pray for Others.  
Our family and friends.  
Those grieving, and especially  
those who were unable to mourn  
and celebrate a loss due to self-isolation.  
For all who bear the stress and burden  
of caring for the sick.

Finally for our selves.  
In our isolation, and in all the turmoil as a new  
way of doing things emerges  
keep us faithful to Jesus' compassion  
and bias to the powerless. Amen.



Our father in heaven,  
hallowed by your Name,  
your kingdom come,  
your will be done,  
on earth as in heaven.  
Give us today our daily bread.  
Forgive us our sins  
as we forgive those who  
sin against us.  
Save us from the time of trial.  
and deliver us from evil.  
For the kingdom, the  
power and the glory  
are yours,  
now and forever. Amen.



**Matthew. 11 : 16 - 19, 25 - 30.**

16. " *But to what will I compare this generation? It is like children sitting in the marketplaces and calling to one another,*  
*' We played the flute for you,*  
*and you did not dance ;*  
*we wailed, and you did not*  
*mourn.'*

*For John came neither eating nor drinking, and they say, 'He has a demon : the Son of Man came eating and drinking, and they say, ' Look a glutton and a drunkard, a friend of tax collectors and sinners !' Yet wisdom is vindicated by her deeds. "*

25. *At that time Jesus said, ' I thank you, Father, Lord of heaven and earth, because you have hidden these things from the wise and the intelligent and have revealed them to infants ; yes, Father, for such was your gracious will. All things have been handed over to me by my Father ; and no one knows the Father except the Son and anyone to whom the Son chooses to reveal him.*  
*' Come to me, all you that are weary and are carrying heavy burdens, and I will give you rest. Take my yoke upon you, and learn from me ; for I am gentle and humble in heart, and you will find rest for your souls. For my yoke is easy, and my burden is light. '*

## **Matthew 11 : 16 - 30.**

In the spirit of '*my yoke is easy and my burden is light*' I give you the conclusion of the sermon at the beginning. The sermon has two points -

1. My Lockdown Attitude.
2. Jesus' Attitude.

### **Conclusion : " Join in and be generous "**

#### **1. My Lockdown Attitude.**

*" There'll be a lot of lofts and garages tidied up,  
and sorted out in this lockdown ! "*

so one person emailed me.

Enforced idleness and isolation propelled many of us into getting round to do the jobs we always meant to do, and never did.

Who knows what treasures and skeletons were discovered, perhaps enough to appear on TV.

I took the opportunity to sort out the contents of the garage.

In the examination I discovered an old copy of *The Radio Times* ( Sept.1996).

This was at the time of the breaking news of the opposition to the statue of Cecil Rhodes.

Sometimes life's coincidences are more illuminating than at first appears.

Such was my experience as the news unfolded and the argument against the statue became clearer.

I attach a scanned copy at the end so you can examine it at your leisure.

If public broadcasting reflects the moral mind-set and cultural tone of the public then clearly in 1996 Cecil Rhodes was regarded as somewhat of a bit of an unpleasant character, but, imperially speaking, a positive and productive entrepreneur - a jewel in the imperial crown.

The article, which as usual is meant to be a sort of preface to, and appetiser for, the TV series, headlines the phrase : -

*" If Cecil Rhodes did not exist he would have had to be invented : .... "*

Really ?

What is the reasoning behind such a statement?

Is there some unacknowledged law of nature that requires the existence of specific types of individuals in order that the World and Everything In It will

continue. And without these individuals the Whole Created Order will at best be impoverished and diminished, and at worst collapse into Nothingness.

Dear God !

I hope NOT !

Just in case you think I am going-over-the-top.

Seeing is believing.

And lest you think this is Fake News, Social Media toxicity, etc. remember this is THE Radio Times. Dear Old Aunty BBC's house organ !

I quote : -

" Despite the fact that he was subsequently responsible for the slaughter of 3,000 Matabele, *he seemed to retain a sensitivity towards them*, even walking unarmed onto the battlefield to plead for peace. The country he conquered became Rhodesia and at his funeral he was the only white man to be given the Zulu royal salute, " Bayete ! "

(p.26. Col 2 & 3. Italics mine)

You do wonder if those who write such things really understand what they have written. To my way of thinking slaughtering 3,000 is not a sign of sensitivity towards those being slaughtered.

At his funeral you would have had to have been a very silly Zulu indeed to shout "Up-Yours-Cecil!" instead of "Bayete !"

But that would assume the Zulus and the Matabeles regarded themselves as brothers and friends, and even if they were in the beginning, after the slaughter it would be prudent to be enemies - at the end. And so on and so forth ...

If we wish to know what "Black Lives Matter" supporters and campaigners mean by 'systemic violence' and 'systemic discrimination' then the media treatment of the life of Cecil Rhodes is an eloquent example. Eloquent in what it omits and what it chooses to emphasise and exculpate - 1996-style.

We know stereotyping is a reality, and we consume it and participate in it. We can be so used to it we do not notice it. We accept it as the way things are.

As the woman said : - "Fish do not know they are wet !"

It is uncomfortable and threatening to have to change our minds, to embrace a different opinion, to see things differently.

The mark of maturity is to know that what we once believed is not what we ought to have believed.

The Black Lives Matter challenges us to consider

"Whose history is it?"

"Who writes the history?"

and out of the wealth of material, and events, and characters, what and whom do we choose to commemorate in print, in film, in paint, in statuary ?

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As well as unearthing embarrassing copies of *The Radio Times* I, like many, have been catching up on reading.

I share with you a telling quote from *"Stamped From the Beginning"*, by Ibram X. Kendi, : -

*"Fooled by racist ideas, I did not fully realise that the only thing wrong with Black people is that we think something is wrong with Black people. I did not fully realise that the only thing extraordinary about White people is that they think something is extraordinary about White people."*

## 2. Jesus Attitude.

Archaeology has produced evidence of crude and simple dolls and animals - so toys are embedded in our being.

In the absence of easily available and sophisticated toys children, once upon a time, made their own amusement by imitating the adults. The present galaxy of toys for boys and girls (both Old and Young) would be beyond their imagining.

Somewhere between the age of 6 years and 9 years, in the late Fifties, at Victoria Road Junior school, Victoria Road, Middlesbrough, during 'Playtime' one of the most played games was "Mothers & Fathers" and despite the overwhelmingly working-class urban environment there was always a dog. And that was usually my part.

I cannot remember the details: I am only certain of the game, and that it was a child's copy, an imitation of an adult original..

Whether such rôleplaying influenced our lives beyond socialisation, etc. is open to discussion, and could led to another (!) long and interesting aside / digression on stereotyping.

I know for a certainty that there was never anything like a professional religious person, priest, vicar, minister, pastor, padre, in the game.

I remember I wanted to be a farmer, and marry Christine Brack.

From where I am now I can say Playing "Mothers and Fathers" (*sans Clergy*) had no influence on my eventual vocation.

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Jesus face opposition throughout his life.

Most of what he said and did was criticised.

Constant criticism is wearying and tiresome, and destructive.

It requires a lot of nerve and inner strength to resist its corrosive effects.

Jesus uses the image of Children at Play to lay bare the inner mental landscape of his opponents. An unnerving exercise for the opponents - a risky business for himself.

Jesus, in public and in private, relentlessly exposed the self-serving will-to-power of his opponents, both religious and political.

This activity resulted in crucifixion.

It is a commonplace that children in Jesus' time and culture had little importance other than that of adults-in-the-making.

To compare the Criticising Generation to children refusing to join in "Dancing and Wailing" is an insult and slur which we, mercifully, in our child-centred culture do not feel.

To paraphrase -

" We played dance music and when you hear dance music you should dance,  
in public,  
in the marketplace,  
in the full light of day,  
clearly seen,  
and observed by everyone.

And the same applies when we wailed, and lamented. Why did you not join in?  
We are simply copying adult behaviour. "

I think the force of the comparison lies in the mutual refusal of the offer, by the Dancing Children to the Wailing Children, to join in.

The Criticising Generation are narrow.

The Criticising Generation are resistant to Jesus' teaching and his behaviour.

By this time in the Gospel Jesus' attitude to those on the margin is clear.

He mixes with tax collectors, harlots, lepers, and so on.

The thrust and content of his teaching and healing activity is well known, and arouses opposition.

Now comes the subversive and clever bit.

Jesus switches the comparison from Childhood, to Adulthood.

The behaviour of children in a non-child-centred culture is of no consequence other than obedience to the social and family norms.

Jesus' opponents may have thought - "We don't need instruction from children.

They have nothing to teach us, they are only children. We can ignore them, and the one who uses them as an example ! This man has nothing to teach us. "

BUT ...

The Criticising Generation knew about John the Baptist.

He taught and practised what we might call asceticism.

No food, no drink.

A minimalist, meagre lifestyle.

And the response was " He has a demon!"

Whatever they meant by 'demon' it is a term of exclusion.

If John has a 'demon' he is a flawed human being.

It follows then that anything he does and anything he says is flawed, is impure, is unholy.

Jesus now refers to himself in his Son-of-man mode.

Unlike John, Jesus eats and drinks.

The end result is an accusation of being a glutton and a drunkard.

And a friend of sinners.

Therefore, Jesus is a flawed human being, an impure, unholy self-centred individual who indulges a taste for low company.

So. Whose lifestyle is correct?

Who would the Criticising Generation *not* criticise?

Who would it approve ?

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Jesus' comment : - "Yet wisdom is vindicated by her deeds." - is a statement of how wisdom in life is to be judged. By its deeds.

I think Jesus, here and elsewhere, is making an offer to his opponents.

It is an offer of a new attitude.

So - Join in.

Do not be stuck in a negative attitude.

We have all met those who practice a Christian spirituality that is so negative and corrosive we cannot abide his / her presence.

Let us speak plainly and uncomfortably - we have all met those whose Ambition in Life is, metaphorically speaking, to throw acid on everything with which they do not agree. Who seem to have an infinite incapacity to tolerate anything beyond their shortened mental horizon.

Alas ! For them ! The glory and majesty and hopes of the Incarnation might as well have taken place on another planet.

Jesus offers new life.

A yoke that is easy and a burden that is light.

I think the essence of that easiness and lightness is Generosity.

Of spirit.

Of heart.

Of mind.

Of will.



However you think it - however you see generosity - be generous.

Join in the play.

Players have more fun than spectators.

Greater risks, of course.

You may have to begin to pay attention to the feelings and experience of those whom history and the political process rendered almost invisible.

We have been here before e.g. - slavery, the status of women, the status of children.

You may realise ' that what we once believed is not what we ought to have believed.'

But following Jesus is a risky vocation.

This is the gospel. Amen.



The almighty, and merciful Lord,  
the Father, the Son and the Holy Spirit,  
bless us and keep us,  
now and always.  
Amen.

**FREE!** CARLUCCIO'S ITALIAN RECIPE CALENDAR  
Start collecting your tokens inside

**tv new  
season**

# Radio Times

**MIDLANDS**

BBC MIDLANDS  
ITV CENTRAL

14 - 20 September 1996 72p



## CHARLIE'S ANGELS

A new arrival in Casualty  
Saturday, BBC1

## Rhodes

One man and his African dream ...  
BBC1's biggest ever drama starts this week





14-20 September 1996

## THIS WEEK'S CHOICES

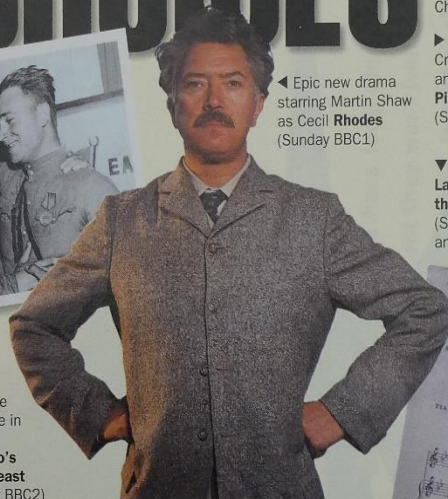


▲ Mandy (Samantha Janus) turns over a new leaf in **Game On** (Monday BBC2)

► Brothers in arms recall the end of the war in **People's Century** (Sunday BBC1)



◀ Prepare to indulge in Antonio Carluccio's **Italian Feast** (Tuesday BBC2)



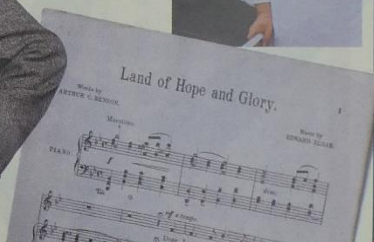
◀ Epic new drama starring Martin Shaw as Cecil Rhodes (Sunday BBC1)



▲ At last, the waiting is over for Baz and Charlie in **Casualty** (Saturday BBC1)

► Chef Henry Crabbe offers another slice of **Pie in the Sky** (Sunday BBC1)

▼ Join in **The Last Night of the Proms** (Saturday BBCtv and Radio)



## SATURDAY

## The Last Night of the Proms

BBC TV and radio  
Live coverage of this Great British institution from the Royal Albert Hall and, this year, Hyde Park

## Casualty

BBC1 There are old and new faces to be found on the wards at Holby City

## Fine Cut

BBC2 The moving story of one American family's determination to keep their farm

## NYPD Blue

C4 Another chance to see David Caruso in the Emmy award-winning series

## Kindred: the Embraced

Sky 2 Meet the stylish vampire clans of San Francisco

## PICK OF THE FILMS

## Stand and Deliver

BBC1 Edward James Olmos plays a dedicated teacher

## Unforgiven

ITV The premiere of Clint Eastwood's classic western

## SUNDAY

## People's Century

BBC1 Memories of the brave new world of 1945

## Pie in the Sky

BBC1 Henry Crabbe (Richard Griffiths) finds time to solve more crimes – in between courses

## Rhodes

BBC1 Martin Shaw plays Cecil Rhodes in a major new drama

## South Bank Show

ITV A portrait of Victoria Wood

## Blott on the Landscape

UK Gold George Cole, Geraldine James and David Suchet star in Tom Sharpe's farcical black comedy

## The Silver Chair

Radio 4 A new series of adventures set in CS Lewis's fantastic land of Narnia

## PICK OF THE FILMS

## Hour of the Gun

BBC2 James Garner revisits the OK Corral

## Sophie's Choice

Bravo Meryl Streep plays William Styron's tortured heroine

## MONDAY

## X Cars

BBC1 The Tactical Vehicle Unit takes to the skies in pursuit of a car thief

## Panorama

BBC1 The current affairs series returns with a special report from Dunblane

## Chicago Hope

BBC1 Conflict on and off the wards for the medical team

## Game On

BBC2 Neil Stuke takes over the role of indoor surfer Matt in the flat-sharing comedy

## Live Football

Sky Sports 1 and Radio 5 Live  
Premiership action featuring Arsenal v Sheffield Wednesday

## My Name

## Escapes Me

Radio 4 Sir Alec Guinness reads his own "diary of a retiring actor"

## TUESDAY

## After the Break

BBC1 Patrick Kielty on ads around the world

## Pound for Pound

BBC2 Expert advice on everyday financial matters

## Antonio Carluccio's Italian Feast

BBC2 The chef's gastronomic tour of his homeland begins in Liguria – with a perfect pesto sauce

## Soldier, Soldier

ITV More tough training for the men of B Company

## Gary Barlow – Live 'n' Loud

MTV The Take That singer-songwriter in concert

## Inside Chequers

Radio 4FM A special tour of the PM's country seat with Norma Major

## WEDNESDAY

## Big Cat Diary

BBC1 More life with the lions

## QED

BBC1 Susan Duncan tells how she copes with daily reactions to her severe facial disfigurement

## The Bill

ITV Promotion for someone at Sun Hill

## The Visit

ITV Desmond Wilcox's acclaimed series returns with the tragic tale of Rebecca's secret

## The Pavilion End

Sky Sports 1 The cricket magazine show offers an end of season roundup

## Cinderella D-Day

Radio 4 Samantha Bond and Louise Lombard dig for victory as Land Army girls in a new drama

## PICK OF THE FILMS

## Went the Day Well?

C4 A quiet English village faces the realities of war

## THURSDAY

## The X Files

BBC1 Mulder finds out more about his missing sister

## Neverwhere

BBC2 Door searches for the Angel Islington

## Taggart

ITV Who is killing the leaders of a bullion robbery? Reid and Jardine investigate

## Never Mind the Horrocks

C4 Not such a little voice after all – a showcase for the multi-talented Jane Horrocks

## Southenders

Sky 1 How to prepare for 200,000 Bank Holiday visitors

## Biography

History Channel A profile of the Princess of Wales

## Paul Jones

Radio 2 Broadcasting from the Mississippi Blues Festival

## PICK OF THE FILMS

## Life Is Sweet

C4 Mike Leigh's satire on Margaret Thatcher's Britain

## FRIDAY

## Dangerfield

BBC1 Paul is asked to help when a child is abducted

## Parkinson: the Interviews

BBC1 Diana Rigg and Miss Piggy provide a glamorous finale

## Caroline in the City

C4 A new hit comedy from the USA

## Friends

C4 Monica gazes into the eyes of optician Tom Selleck

## Live Football

Sky Sports 3 and Radio 5 Live Full coverage of Ipswich v Charlton

## The BBC at the Bridgewater Hall

Radio 2, 3 and 4 Music, conversation and performances from Manchester's new concert venue

## PICK OF THE FILMS

## Claire's Knee

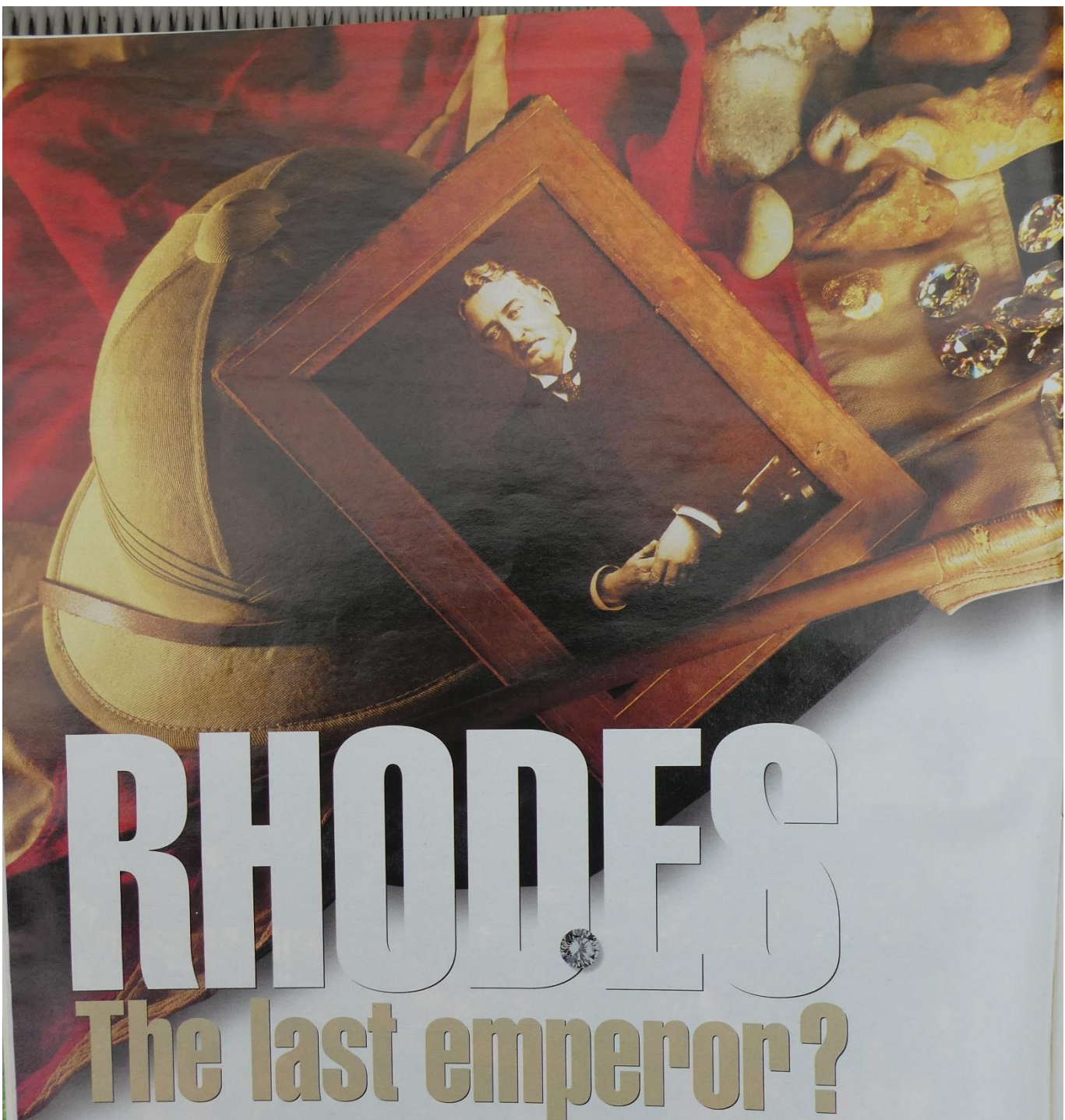
BBC2 This delightful comedy continues the Eric Rohmer season

## Forrest Gump

Movie Channel Tom Hanks stars in the multi-Oscar winner

◆ Full Choice previews and the best programme guide: TV p70 Radio p112 ◆





# RHODES

## The last emperor?

**If Cecil Rhodes hadn't existed he would have had to be invented: diamond millionaire, adventurer, empire-builder and ruthless business magnate with a soft spot for handsome men. Kate Lock tells the real story behind the BBC's new £10 million, epic eight-part drama series about the man who changed the face of a continent**





## Rhodes Sundays BBC1

He has been described as "JR Ewing filtered through H Rider Haggard and Machiavelli". He changed the map of Africa, adding nearly a million square miles to the British Empire; founded De Beers, the world's richest diamond company; made a second fortune in gold and was Prime Minister of the Cape. He also set in motion events that led to the Boer War and laid the foundations of apartheid. In his day, he was probably the most fêted Englishman alive. When he died in 1902, the crowned heads of Europe sent their condolences. Today, Cecil Rhodes is almost a forgotten man. Why then, you may ask, have the BBC mounted one of their most ambitious drama projects, the new £10 million series that starts this week, to tell his story?

You may be familiar with the Rhodes scholars at Oxford; you may remember that Zimbabwe was once called Rhodesia; but that's as far as it goes for most. If Cecil John Rhodes rates a mention at all in history lessons, it's as an embarrassing connection with Britain's imperial past that we'd really rather forget about. Particularly as he was a man whose guiding principle – the idea of a special race whose destiny was to take over the world for the good of humanity – was shared by the Nazis.

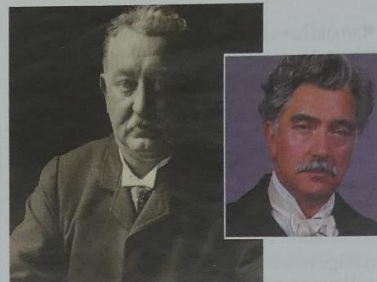
Antony Thomas, who created and wrote *Rhodes* the drama, says: "You have to portray

the dark side of man, in order to learn. This isn't a glorification of that period. It's a truthful series, not a celebration." He believes passionately that, "We do ourselves a terrible injury if we bury the past. The healing only begins when one comes clean," pointing out that Rhodes's story deflates the idea of our so-called "glorious past". "At the centre, there was hesitancy and bumbling, and it was open to charismatic, powerful individuals such as him to deliver this empire. Look at the way Rhodes invaded Mashonaland and then Matabeleland – with a small group of mercenaries, highly motivated, who were offered 'land, gold and loot'."

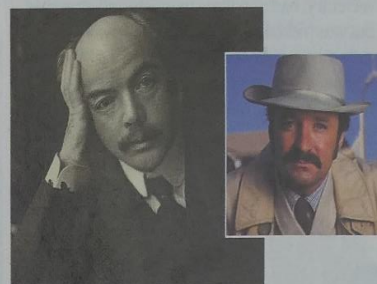
Rhodes (played by father and son Martin and Joe Shaw) was still alive in this century and his methods were strikingly modern. He achieved a near-monopoly of the world's diamonds by manipulating the money markets in a way that makes JR Ewing look like a small-town operator; he bought up newspapers like a Victorian Rupert Murdoch and he worked the system using a combination of corruption, deception, flattery and greed. Queen Victoria, Parnell, Chamberlain and the editor of *The Times* all succumbed; there was no one who did not.

"As a person he was monumentally charming. He had the most extraordinary insight into other people," says Thomas. "Whatever situation he was in – with African tribesmen or British aristocracy or the roughest diggers – he knew how to connect." It was this ability to excite people's imaginations that made him so popular with the man in the street. Rhodes understood English nationalism. Today he ►

## Playing for high stakes



**CECIL RHODES** was 17 when he first arrived in Africa, where he went because of ill health. By the time he was 30 he controlled the world diamond trade. Ten years later Rhodesia was named after him  
**Played by Martin Shaw (inset) and Joe Shaw**



**DR JAMESON** was a brilliant surgeon who became Rhodes's trusted right-hand man, leading a pioneer army into victorious battle against the Matabele king, Lobengula  
**Played by Neil Pearson**



**BARNEY BARNATO** was a Cockney Jew who became Rhodes's most powerful rival in the diamond trade, though he eventually fell victim to Rhodes's legendary cunning  
**Played by Ken Stott**



**PRINCESS CATHERINE RADZIWILL** was an exotic Russian aristocrat who fell under Rhodes's spell. She longed to be his wife and business partner, but her attempts at seduction failed  
**Played by Frances Barber**

Main picture: Ian McKinnell. Hulton Getty/Mary Evans Picture Library/Gary Moyes



◀ would have had them singing on the terraces. Despite being so perceptive about others, Rhodes was ignorant of his own feelings – and his own sexuality. To the end of his life he was surrounded by a coterie of loyal young men, and he was equally devoted to them, once deserting the goldfields and losing a fortune in order to nurse his friend Neville Pickering, who died of septicaemia. At his funeral Rhodes, who had shared a cramped cottage with him, was inconsolable.

He was fond of horseplay, had even, on occasion, shared a bed with some of his young protégés, and certainly had a weakness for handsome faces, blue eyes and athletic bodies. Johnny Grimmer, who became Rhodes's private secretary, had appalling manners and grammar, but was picked because of the impressive way he rode a horse. Another favourite, Harry Currey, was sacked after he announced that he was getting married – although not before Rhodes tried tantrums and heavy-handed threats to stop him.

**W**as Rhodes a homosexual? Thomas's theory, that Rhodes was asexual, has been misinterpreted by the press, who ran stories about "the gay Cecil Rhodes series", which subsequently became a *cause célèbre* in South Africa. "There is no evidence that Rhodes had a sexual relationship with anybody," says Thomas. "Having said that, he had powerful emotional relationships with men and no equivalent relationships with women." He denies that Rhodes was a misogynist: "He admired women, but the problem was when they got close to him, he panicked. That's a very homosexual reaction."

One of those women was the Russian princess Catherine Radziwill (Frances Barber). She admired Rhodes's dream of a single African nation

– run by the British, naturally – and was determined to become his wife and rule by his side. When her attempts at intimacy failed, she tried to blackmail him into marriage. The pressure on the by-now ailing Rhodes was too great. He returned to the Cape from London to fight her in the courts during the sweltering autumn of 1902 and died, aged 48, of an aneurysm in the aorta.

Ill health almost certainly influenced Rhodes's behaviour, making his whole life a race against time. He suffered his first heart attack at 18 and while a student at Oxford caught sight of his own "death warrant" in a doctor's casebook, which predicted, "Not six months to live". It was a turning point. Inspired by Ruskin's lectures and Darwin's theory of evolution, he wrote what became known as his *Confession of Faith*, in which he concluded: "I contend that we are the finest race in the world and that the more of the world we inhabit, the better it is for the human race."

It was also when he first formulated his vision of what later became the Rhodes scholars, though the multi-racial students of both sexes who attend Oxford University today are a far cry from what Rhodes had in mind. Fortunately, his dream of a secret society of elite, white, male scholars who would infiltrate places of learning in order to further the ideals of the British Empire has been turned on its head. Rhodes took his cue from the Jesuits.

When Rhodes first went to Africa in his school blazer and flannels to work on his brother Herbert's cotton farm, he respected black Africans, sharing their meals and sleeping in Zulu huts. Despite the fact that he was subsequently responsible for the slaughter of 3,000 Matabele, he seemed to retain a sensitivity towards them, even

walking unarmed onto the battlefield to plead for peace. The country he conquered became Rhodesia and at his funeral he was the only white man to be given the Zulu royal salute, "Bayete!"

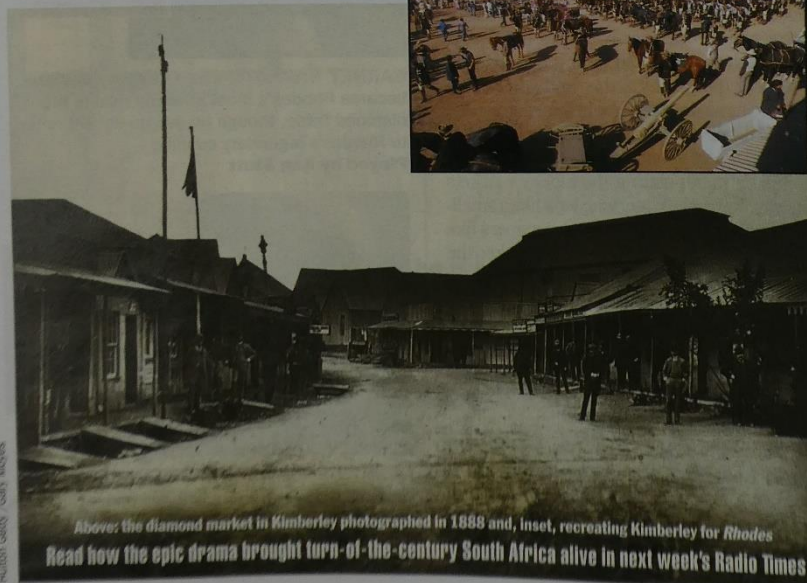
Christmas (Patrick Shai), Rhodes's manservant, is the one fictional character in the series and represents all the black Africans that Rhodes befriended and later betrayed. "Rhodes wasn't a racist by instinct, and this is what makes him so appalling – that for purely pragmatic reasons he was willing to put through viciously racist policies," says Thomas. "He laid the foundations of apartheid: not just the foundations but the ground floor and first floor. The only thing he didn't do was to put up signs saying 'Whites only'."

**T**homas, an award-winning documentary film-maker of international renown (his credits include the controversial documentary *Death of a Princess*, which caused a diplomatic rift between the British and Saudi governments), has himself been on the receiving end of South African politics. His series *The South African Experience* led to his being banned from the country in 1977 until the release of Nelson Mandela, although that didn't stop him conceiving *Rhodes* in the early eighties. He was brought up in South Africa by his grandparents, for whom, he says, "Rhodes was a mark of everything great about being English" and taken to see Rhodes's statue in the Cape botanical gardens, "rather like a Catholic child might be taken to a shrine of the Virgin."

As he grew up he forgot about Rhodes until, in 1970, he was asked by film-maker Kenneth Griffith to direct a documentary about his life. That experience planted the germ of an idea which grew, prompting the series. The process, from planning to production, took a dozen years, including two years to write, and is all based on fact. A thick 73-page booklet gives source references for every scene, which are drawn from nearly 150 books, journals, newspapers and manuscripts. "No fiction writer could invent stuff like this – the imagination can't compare," says Thomas, whose immersion in his subject (he has also written Rhodes's biography) has been a "cathartic" journey of self-discovery.

Antony Thomas also appears in two episodes as radical MP Labouchere, allowing him a little gentle irony. "He was one of the few people who got up Rhodes's nose. It seemed amusing to me to have the writer of the series cross-question his own character." But if he could summon Rhodes up now, Thomas is under no illusion about his own fallibility: "I doubt if I would have had the strength to resist him, any more than anyone else could." *RT*

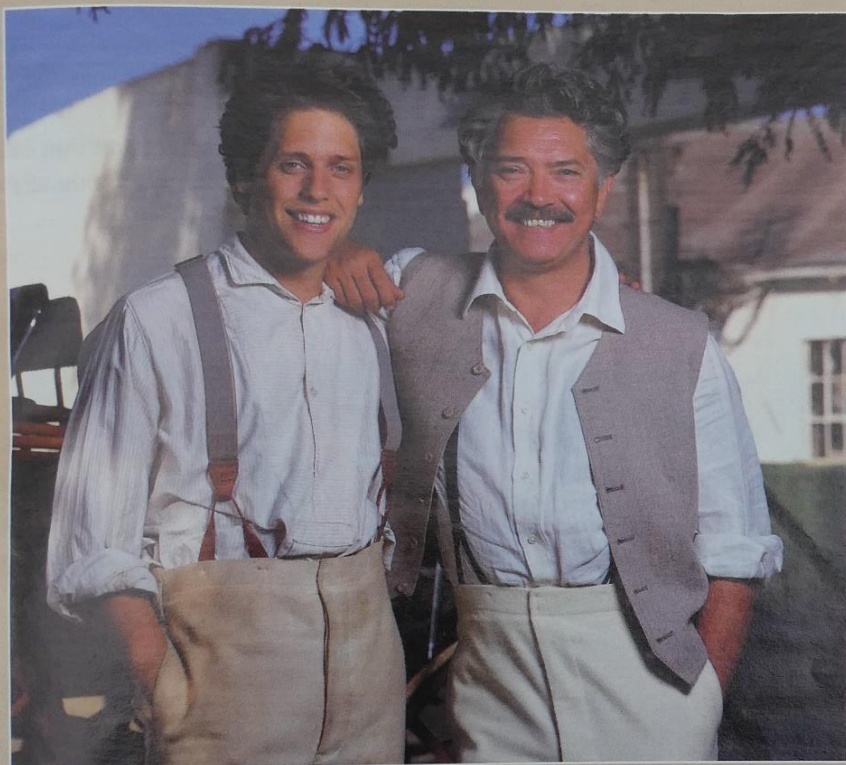
*Rhodes* by Antony Thomas is published by BBC Books on 3 October, price £7.99. *The Making of Rhodes* by Fils Coombes is also published by BBC Books on 3 October, price £9.99. An illustrated booklet on the series, *A Viewer's Guide*, is also available, price £4.95 including p&p from: Cecil Rhodes Viewer's Guide, PO Box 7, London W5 2GQ



Above: the diamond market in Kimberley photographed in 1888 and, inset, recreating Kimberley for *Rhodes*  
Read how the epic drama brought turn-of-the-century South Africa alive in next week's *Radio Times*



# You Shaw look familiar



Gary Moyes

In the kind of career break most actors can only dream of, 23-year-old Joe Shaw left the London Academy of Music and Dramatic Art a term early in his final year to take the part of the young Cecil Rhodes in the BBC's £10 million drama, *Rhodes*. He had been suggested to director David Drury by his father, Martin, who plays Rhodes as a man. Joe had to learn to ride for his role as the sickly but determined young adventurer who arrived in South Africa still in his school blazer, and spent three months filming in South Africa. Martin Shaw is one of British television's best-known faces, after starring in *The Professionals* and *The Chief*. He has a string of stage credits and is currently appearing on Broadway in *An Ideal Husband*. He has two other children, Sophie and Luke, who are also actors.

## Joe on Martin

"Being Martin Shaw's son got me to the front of the queue, but it didn't get me in the door, I had to do that myself. I knew that they were having trouble finding someone for the role of young Rhodes. I met David Drury because my dad had said to him, 'My son's an actor, why don't you meet him? At least that gets over the problem of finding someone similar in looks.' I was in Holland and David came out to Amsterdam airport, the only chance we had to meet. We sat down and talked, then he got me back to London to read for it, then they decided to cast me. So I guess at the end of the day the people I have to thank are David Drury, because it was brilliant of him to take a chance with me, Scott Meek

[managing director of the *Rhodes* production company, Zenith] and my dad.

"Dad and I worked closely together on the scripts. We had to work out our approach, because he was playing the man I became and I was playing the boy he was. We both did our own research and shared what we found.

"It could have been like being taught to drive by a relative. He's a frighteningly good actor, which is also scary, and I felt a tremendous amount of pressure to do a good job. I didn't want people to think I'd got the part only because my dad was playing Rhodes.

"I watched Dad rehearsing and he filmed for a couple of weeks before I took over. I think he was there for the first day or two and he came on set, but I was never aware of him looking

over my shoulder (though I'm sure he was!). Before I left South Africa we sat down with a rough compilation of my scenes and I was acutely aware of what was good and what was bad. Dad was very honest and said what worked and what didn't.

"I know it's a cliché, but I don't ever remember wanting to or expecting to do anything else than be an actor. I still remember back in primary school doing the school play and people saying, 'Well, of course, it's obvious what you're going to do.' I remember watching Dad on the television, but it's a bit of a haze.

"Dad always said that whatever we wanted to do he would support us. He also said that if we wanted to act it would be tough. But going on set or backstage to see him, you'd just fall in love with acting.

"People are always going to say I get parts because I'm Martin Shaw's son. But I'll just have to get used to it."

## Martin on Joe

"I didn't get to work with Joe at all on *Rhodes*, because he was playing me, but it was very satisfying to watch him flourishing and going from student to the serious big time. It was great to watch his courage – it must have been very daunting for him.

"Joe told me he was scared, but I told him to trust David Drury, the same as me. I think that it was helpful to him as well when I said, 'Look, I know you're scared, but so am I.' After 30 years in this business it is just something you have to put on the back burner. You can't just turn it off and say, 'Ha, ha I'm perfectly all right.' You just have to include that in your performance.

"I'm very pleased that he's been able to start his career with such a great director and of course it means that nobody's going to be able to bullshit him. There are a lot of directors out there who don't work like David Drury and you have to stand up for yourself, you have to stand up for the artistic process, which is necessary and vital in creating a role. Having started out like this Joe knows what he is entitled to as an actor.

"All of my children are actors. The youngest, Sophie, is still at drama school and Luke, the eldest, already an actor. I haven't pushed them in any direction, it is very hard being a parent who is an actor when your children want to be actors, because it's a job with a lot of risks and the risks are greater now than they were when I started.

"My children are all very talented in completely different ways. Luke is incredibly funny and a wonderful comedy actor; Sophie is a great all-rounder. And Joe has a completely unique quality, plus he's very lucky in that he's so good-looking. I'm glad he's done *Rhodes* before he's snapped up for a mini-series.

"But he's going to have to guard his career very carefully, they all will. It is a tough road for anybody these days." RT